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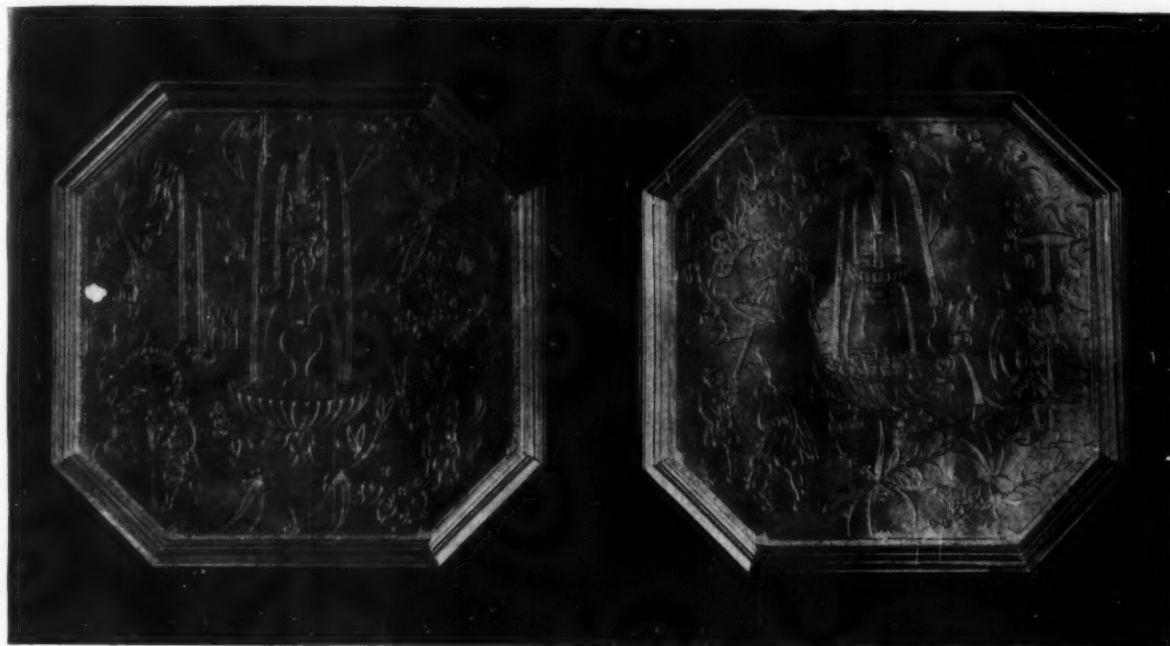
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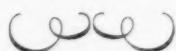
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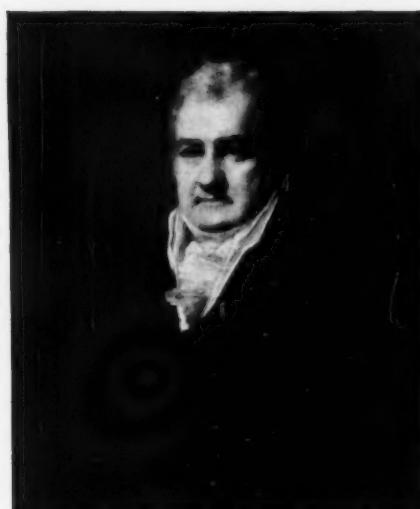
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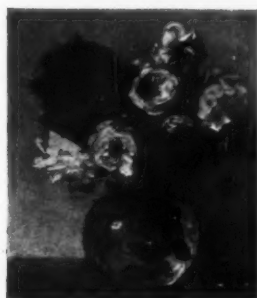


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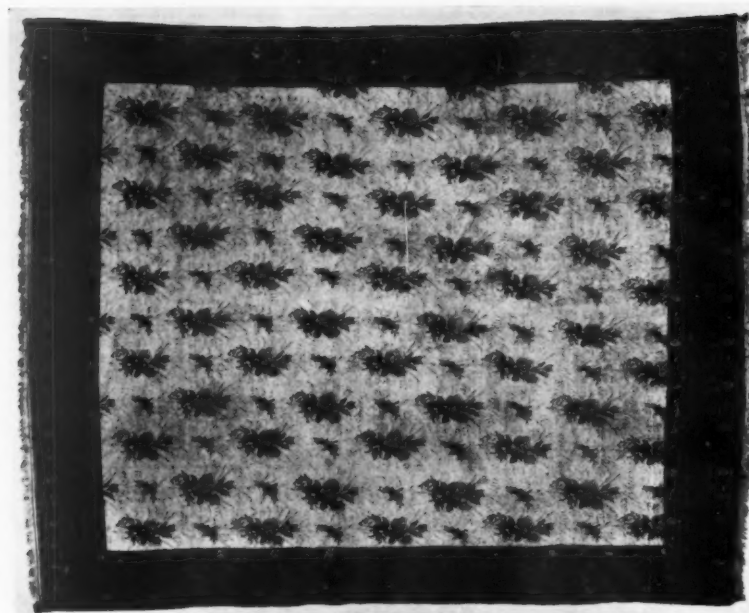
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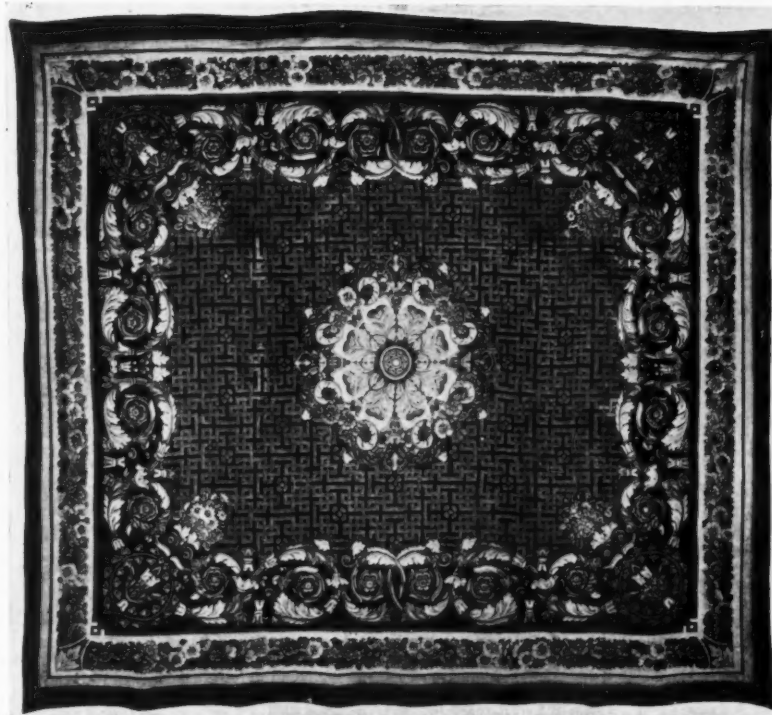
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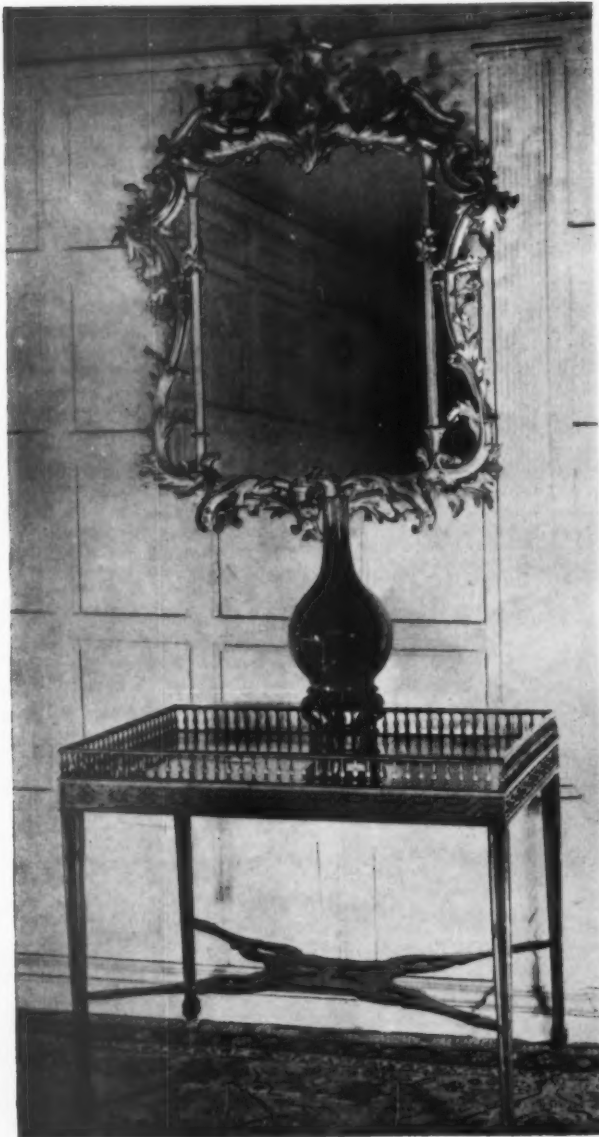
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Fig. III. An interesting set of five GEORGE I WALNUT SINGLE CHAIRS, three of them WITH ORIGINAL NEEDLEWORK SEATS. Circa 1720.

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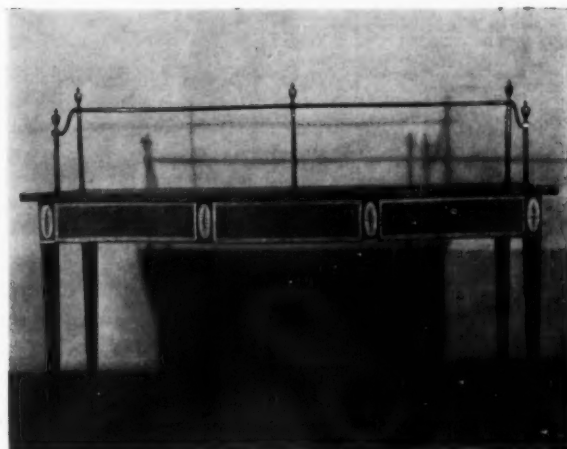


Fig. VI. A finely inlaid ANTIQUE HEPPLEWHITE MAHO-GANY SIDE TABLE with shaped serpentine front and square tapered fluted legs. Length 6 feet. Period circa 1785.

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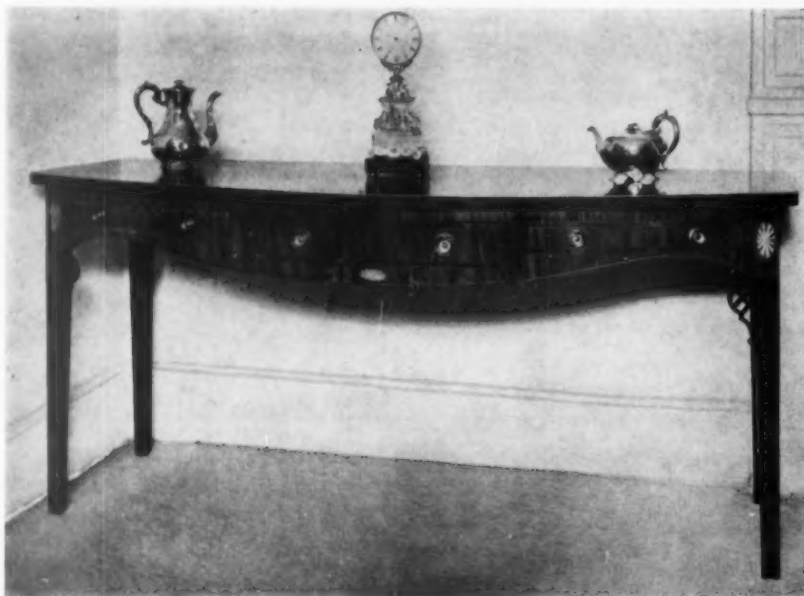
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GOLD SNUFF-BOXES OF THE XVIIIth CENTURY—II

BY MARTIN NORTON

I CONCLUDED the previous article with a brief description of the usual technique in the decoration of the finest types of XVIIIth century snuff boxes and cited a particular example to show the extraordinary variety of material it was possible to employ. While it is necessary to emphasize both the skill and the imagination of the jeweller in the more obvious field of decoration, it is no less necessary to point out the painstaking attention to detail in smaller matters. Hinges swivel with the accuracy of a gunsight, and such minor parts as thumbpieces will be as carefully made and decorated as the rest of the piece. It may seem stressing the obvious to point this out but it is apt to be overlooked in a casual inspection, and especially by visitors to public collections, where of necessity these small and precious objects have to be kept under lock and key. At no period of civilization were good taste and good workmanship so ingeniously combined as in France and England during the XVIIIth century and these small boxes are splendidly representative. They are enchanting enough in the matter-of-fact atmosphere of a museum, but this enchantment is heightened by imagining them in their original surroundings of the French, English, and other Continental Courts.

Snuff-taking was something more than a



Fig. VII. LOUIS XV OVAL GOLD BOX. Six en plein enamels in blue grisaille on grey ground. Chased gold borders. Paris: c. 1750. Farmer-General: Antoine L'Echaudel. Height, 1½ in.; length, 2½ in.; breadth, 1½ in. From the collection of E. O. Durlacher, Esq.



Fig. VIII. LOUIS XV GOLD BOX. Decorated with scenes in verre eglomisé, from designs by SEVIGNAC. Borders, three-colour gold chased and engraved. Paris: 1768. Farmer-General: J. Alaterre. Height, 1 in.; length, 2½ in.; width 2¼ in. From the collection of Mrs. E. B. Greene

of the century English people generally regarded the practice as an effeminate fashion introduced from across the Channel. But it had come over from France to the better class coffee houses in London before that—Macaulay wrote an eloquent passage on the subject—and a London perfumer, Lillie, is very

social habit—it was an elegant accomplishment, an upper-class ritual which reached such proportions that by the end of the XVIIIth century in this country 90 per cent of a fashionable tobaccoist's sales were of snuff (snuff, by the way, is merely powdered tobacco) and twelve varieties regularly appeared on the royal dining table during the reign of George IV. It was not always so—indeed, at the beginning

definite on the point, saying that very little snuff was taken by ordinary people before 1702, "it being chiefly a luxurious habit among foreigners residing here and a few of the English gentry who had travelled abroad." Paris was well ahead of London in this as in other fashionable extravagances, and not even the influence of Le Roi Soleil—who hated snuff-taking almost as much as our James I hated smoking

—was sufficient to discourage its innumerable devotees: when Louis XIV entered, courtiers' snuff-boxes simply disappeared into pockets, to come out again as soon as Royalty retired. Evidence of the fashion in France as early as

1665 is provided by Molière in his comedy of *Don Juan*—apparently the first definite literary reference to the snuff-box *ritual*. Here it is: "Whatever Aristotle and all the philosophers may say, there is nothing like tobacco; it is the passion of all proper people, and he who lives without tobacco has nothing to live for. Not only does it refresh and clear men's brains, but it guides their souls in the ways of virtue, and by it one learns to be a man of honour. Do you not see how readily men offer their tobacco right and left, wherever they are? No one waits to be asked; he anticipates another's wish; so true is it that tobacco begets honourable and virtuous sentiments in all who use it."

There is no space here to go into all the amusing controversies that have been so fiercely waged during the centuries about the use and abuse of the weed, whether in leaf or in powdered form. It must suffice to say there have been Papal Bulls about it (not, be it said, denouncing snuff as such, but its irreverent use in church); State denunciations of it, followed quickly and sensibly by the recognition that the habit had come to stay and could become a valuable source of revenue; and—no less amusing—interminable medical argument

for and against, e.g., Did snuff blacken the brain? Was it an aid to chastity?—and so forth. There were strange developments, both these arguments and the snuff-taking fashion, and they would surely have astonished the excellent Jean Nicot, Ambassador of France at Lisbon in 1559, who grew the plant there in his Embassy garden, and sent seed and seedlings to Catherine de Medici in Paris. Nicot looked upon the leaf not as something to be smoked or snuffed up the nostrils, but rather as a remarkable curative plaster for all manner of ills. He could not possibly have foreseen the social significance of the plant which was later to be associated with his name,

nor the opportunity it was destined to provide for his countrymen to devise such minor gems of fine art in which to keep it.

This brings me back again to the actual boxes. To the brief account of the normal method of decoration and structure given in the previous article it is convenient here to make one or two additions. There are three other decorative methods which are sometimes found.

Gouache—or painting in water-colour which is rendered opaque by the addition of gum.

Grisaille—a type of painting in which



Fig. IX. LOUIS XVI OCTAFOIL LACQUER BOX. Green and gold circles on lid, plain bottom, sides with vari-coloured birds, flowers, etc., in Chinese style. Gold lined. By HENRI CLAVEL, Paris, 1788. Height, 1½ in.; length, 3½ in.; breadth, 3½ in.

From the collection of Messrs. S. J. Phillips



Fig. X. LOUIS XV GOLD MOUNTED BOX, of Sèvres porcelain, decorated with paintings by Dodin, after Boucher. The mounts ciselé. Inside of rim engraved with maker's name, "FOSSIN ET FILS, Joailliers du Roi à Paris." Height, 1½ in.; length, 3½ in.; breadth, 2½ in.

From the collection of Viscount Bearsted

GOLD SNUFF-BOXES OF THE XVIIITH CENTURY

only soft tones are employed. See Fig. VII.

Verre eglomisé—a term coined in the XVIIIth century by J. B. Glomy to describe a method of laying gold leaf not over but under glass. Although Glomy made claim to this discovery it is really of much older origin, being quite common in XVIth century jewelry. See Fig. VIII.

There are certain types not previously mentioned which can reasonably be classed as gold. There are a few specimens of carved steel with gold overlay, or carved steel lined with gold. The workmanship in these cases is of remarkable quality, especially when one takes into account the difficulties in carving steel.

Starting from the first quarter of the XVIIIth century, both in England and in France are to be found stone and crystal boxes with fine gold mounts, often ciselé in the style of Berain.

Lacquer was often combined with gold during the XVIIIth century in France and a few fine boxes of the type exist. See Fig. IX. Certain rare porcelain boxes may also be included, one in particular of Sèvres porcelain which belongs to Lord Bearsted is generally recognized as a masterpiece of its kind. See Fig. X.

English boxes of the George II and earlier periods are extremely rare, probably because snuff was not yet popular in fashionable circles. See Figs. XI and XII. Each box illustrated is the best of its type.

As regards marks, the normal English marks are no doubt tolerably familiar to my readers. The French marks are perhaps not so well known in this country. The main point is that there was no assay office in the strict English sense of the term, but the taxes were farmed out to individuals, who normally had a contract for six years. You have the maker's mark, and also the mark of the Maison Commune (i.e. the Goldsmiths' Corporation of Paris). Then the piece would be stamped by the Farmer-General in its unfinished state, and stamped again by him when finished and the duties paid. So the date is determined by the Maison Commune mark

and that of the Farmer-General. When the marks of two Farmer-Generals appear on a single piece it means that it was stamped by one in its unfinished state and then by his successor when it was submitted a second time. Occasionally there are no marks, when the approximate date can be determined by the style of its decoration.

Very discreet and effective use of diamonds is made in some fine boxes—for example, a thumbpiece will be fashioned in diamonds in the form of a miniature spray of flowers.

It will perhaps be obvious that

while snuff boxes in silver, in Battersea enamel and in other materials are innumerable, the exceptionally fine gold examples described and illustrated here appear on the

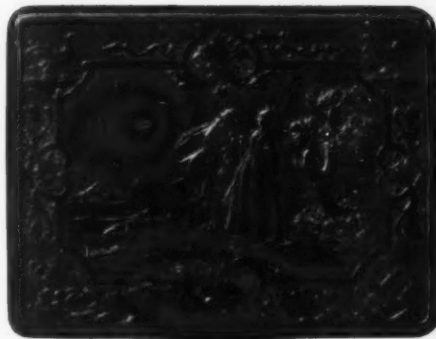


Fig. XI. GEORGE I RECTANGULAR GOLD BOX. Cover finely ciselé with adaptation of Watteau scene. London Hall Mark, 1722. Height, $\frac{1}{2}$ in.; length, $2\frac{1}{2}$ in.; breadth, $\frac{3}{4}$ in.

From the collection of Mrs. D. Gubbay



Fig. XII. GEORGE II SHAPED RECTANGULAR GOLD BOX. The sides chased with scrolls, etc., the cover with scrolls, figures, and trophies. Maker: P. H. London Hall Mark: 1742.

Height: $1\frac{1}{4}$ in.; length, $3\frac{1}{2}$ in.; breadth, $2\frac{1}{2}$ in.

From the collection of H.R.H. the Duke of Kent

(Continued on page 72)

CHINESE CERAMIC ART

(FORM II)

BY EDGAR E. BLUETT

WHEN we watch an artist-potter working at his wheel, the mass of "thrown" clay rising, almost magically, under his skilled hands and forming a shapely vessel before our eyes, we realize how innumerable are the gradations of touch by means of which the craftsman expresses his will and we perceive that the possible variations of line and curve are infinite. The outlines of most of the well-recognized ceramic forms contain, in fact, quite a number of curves each related to others, and the stability, proportion, grace—in short the beauty—of the vessel's form is dependent upon the proper relationship of these curves. Notice, for example, the outline of the vase (*Mei p'ing*) in Fig. X. Here, at the neck and shoulder, are two or three fairly sharp curves; travelling downwards we find one or two lesser—almost disappearing—curves on the body and another, rather sharper, at the base. Every one of these curves must be *right* and accurately proportioned in relation to the rest or the vase would lose character and, as a thing of beauty, might fail altogether. This particular kind of vase, the *Mei p'ing* (lit. prunus vase), was used to contain a single spray of prunus and was a favourite with the Chinese from the early days of the Ming dynasty onwards. When we compare specimens of different style-periods—early *Ming*, late *Ming* and *Ch'ien Lung*, approximating to XVth, XVIth and XVIIth centuries respectively—we find subtle yet noticeable changes in outline, changes which are sufficiently consistent in the several examples to enable us to determine period, with a fair measure of certainty, by reference to form alone. The examples shown in Figs. IX, X and XI are characteristic *Mei p'ing* forms of their respective periods. The first of these, a vase from one of the *Tzu Chou* factories, has a transparent peacock-blue glaze covering a pattern drawn in sepia on the body and is a product of the XIVth century. Some of the austere dignity of the vase forms of the Sung period has been retained (it belongs to a type which is often ascribed to the *Yüan* dynasty) but not too much, for the artist who fashioned it knew what its after treatment was

to be and realized, no doubt, that oversimplification of form would not accord well with the colour and decoration of the finished vessel. During the XVIth century the decorative element, with plentiful use of vigorous colour, held sway. It would not be true to say that, at this time, considerations of form were set aside, but there is no doubt that emphasis was in other directions and that shape was made to subserve the requirements of ornament. In Fig. X we see a fine specimen of the *San ts'ai* ware of this period. The design is outlined in threads of clay applied in the plastic state to the unglazed body. *Cloisons*, or compartments, are formed in the process—this ware is sometimes referred to as of the "*Cloisonné* type"—and these, together with channels cut where necessary in the paste, serve to contain and separate the high-fired glazes. Vases with patterns treated in this manner, as well as those of a cognate type where the design is pierced in the outer casing of the body, as in Fig. XI, call for some elaboration in form and a subtle rounding of the lip curve together with a decided contraction of the "waist" line are features commonly found in the *Mei p'ing* of this century.

The fourth vase in this series (Fig. XII) is a finely potted specimen from the Imperial factory, painted with five-clawed dragons in under-glaze red and with flower-sprays in cobalt blue. It bears the seal-mark of *Ch'ien Lung* and belongs without doubt to the period. In quality of paste, glaze and colouring matter as well as in potting technique the vase is beyond criticism; but, in the raising of the shoulder level with consequent sharpening of the body curves immediately below, this *Mei p'ing* exhibits a further departure from the fine form conventions of the earlier periods.

Another fine ceramic form is the *potiche*. This type of jar, first favourite with all those collectors who allow their porcelain to fulfil its proper function—that is, to enrich the decoration of their homes—seems to have had its inception in the nearly globular yet beautifully proportioned pottery jars of the *T'ang* period. All the elements which go to make up



Fig. IX. VASE with small neck, painted with floral design under transparent peacock-blue glaze. Height 10 in. XIVth century



Fig. X. SAN TS'AI VASE of "cloisonné" type, design in turquoise, aubergine and yellow on a deep blue ground. Height 11½ in. Ming period



Fig. XI. SAN TS'AI VASE, the outer body with pierced design. Turquoise, yellow and aubergine glazes. Height 11 in. Ming period



Fig. XII. VASE with small neck, painted with Imperial dragons in copper red and flower sprays in cobalt blue. Height 14 in. Ch'ien Lung period



Fig. XIII. POTTERY JAR with cream-tinted glaze flecked with blue. Height 9½ in. T'ang period



Fig. XIV. POTTERY JAR with deep blue glaze, partly iridescent. Height 8 in. T'ang period



Fig. XV. PORCELAIN JAR, painted in enamels of five colours on a white ground. Height 7½ in. Ming period



Fig. XVI. PORCELAIN JAR, the design formed with threads of clay applied to and tooled on the body. Height 11½ in. Ming period

the form as evolved some seven or eight hundred years later are seen in the jar, Fig. XIII, a characteristic specimen of its period. Some of the stages in its development are shown in the illustrations which follow—Figs. XIV, XV and XVI and many more examples—for which illustration space is not at present available, could be found to demonstrate the gradual evolution of this shape during the intervening periods of *Sung*, *Yüan* and early *Ming*.

Thus it will be seen that the several phases exemplified by these form conventions are usually associated with a clearly defined ceramic period. Both the *Mei p'ing* and the *potiche* illustrate this well, and comparison of examples of all the better known forms enables the student to discern characteristics in each peculiar to its period.

Turning to the figure forms it will be convenient first to discuss the pottery models produced up to and during the *T'ang* dynasty, including the clay figurines, animals, etc., made for sepulchral purposes, and afterwards to consider the much larger class of human, animal and bird models, mainly porcellaneous, of the *Ming* and succeeding dynasties. Chinese sepulchral pottery constitutes, in fact, an entirely distinct category and its forms are unrelated to any of the later figure models with which we are familiar. This is hardly surprising inasmuch as the early figures are realistic in character and were intended to represent, in theory at any rate, actual persons or beings whereas the later models were, in general, representative of an idea, a myth or a legend. There was, in short, no cultural relation between the plastic art of this people as exhibited on the one hand by the pottery forms of the VIIth and VIIIth centuries and, on the other hand, by the more stereotyped artistry seen in the fine figure models of the XVIth and XVIIth centuries.

The *raison d'être* of the tomb figures and other sepulchral pottery, some of which took the form of pillows for the dead, models of animals known to the deceased during his earthly life, vessels containing food, etc., lies in the Chinese conception of the soul's existence after death. The co-existence of two souls, one spiritual and the other material, is admitted; the nature and functions of these souls do not seem to be altered by the incidence of bodily death and, while the idea of eternity does not appear to be suggested, the term of

their existence is quite indefinite. This belief, coming as it does out of the mists of a remote antiquity, was, no doubt, responsible for, or at any rate associated with, the ancient practice of immolating with the body of a dead chieftain the bodies of his wives, servants—perhaps the whole of his household staff—as well as many of his actual earthly possessions. These companions of the dead man's earthly journey were intended to accompany his "material" soul during its uncertain sojourn in the tomb.

Historical evidence points to the gradual discontinuance, during the first millennium B.C., of the custom of human sacrifice in association with burial and there is no doubt that, at the time of Confucius (*circa* 550 B.C.), the alternative practice of using effigies—probably of wood and paper—was already in being. This practice was encouraged by the Sage and later, during the *Han*, *Wei* and *T'ang* dynasties, the use of clay models seems to have supplanted entirely the earlier barbarous custom of human and animal immolation. Models found in tombs of these periods include horses, camels, oxen with carts, farm buildings with outhouses on a "doll's-house" scale, dogs and birds—objects animate and inanimate associated with the life and occupation of the deceased. Among the human forms we find servants, mourners, dancing-girls, musicians, equestrian figures forming a sort of bodyguard, etc. Fig. XVII, a beautiful little model unearthed with many others from a tomb in Honan province, North China, represents a female mourner. The next illustration—Fig. XVIII—is that of an official—modelled in whitish clay and fired at a comparatively high temperature. There is nothing in the conception of this figure to associate it with the tomb wares, and the modelling of the form as well as the more durable material of which it is composed suggest that it is a portrait-model made for the enjoyment and appreciation of the living.

Figure forms in pottery and porcelain from the *Ming* period onwards were almost exclusively representative of legendary, hieratic and symbolical subjects. A notable exception is, of course, the comparatively large class of birds where realistic treatment is sometimes successfully achieved—decorative effect always. During the XVIIth century dogs, elephants, cats

(Continued on page 72)

APOLLO

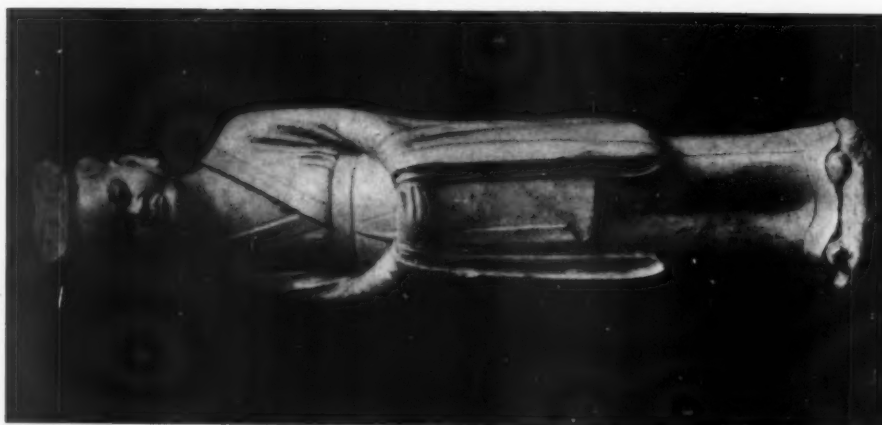


Fig. XVIII. POTTERY FIGURE with white glaze. Height 14½ in. T'ang period



Fig. XIX. BLUE AND WHITE FIGURE, representing the Taoist Divinity Chung-Li Chuan. Porcelain of the Chia Ching period. Height 15 in.



Fig. XVII. POTTERY FIGURE of a mourner. Height 14 in. T'ang period

TWO FAMOUS CONNOISSEURS AND COLLECTORS—BEAUMONT AND BECKFORD—I

By HERBERT FURST

INTRODUCTION

THE nations at war are, it would seem, engaged in the task of emptying away the dirty water of the past with the hope of making room for clean water of a new order. The process appears to be as inevitable as it is painful owing to the size of the bath and the quantity of dirty water, both being far more considerable than ever before in the history of mankind. The operation, as heretofore, threatens a catastrophe, namely, the proverbial danger of emptying the child with the bath. This child, ever a delicate creature, is *Culture*, the play-boy of civilization. It thrives on play and has therefore no concern with the greatest good of the greatest number. It has a morality of its own, counting it a greater crime to break a toy than to destroy a people. It was, in fact, begot by Leisure out of Beauty. Leisure is the *sine qua non*, but not in mean measures of moments or hours but of full lifetimes. That ancient revolutionary John Bale, asking with triumphant sarcasm:

When Adam dived and Eve span
Who was then the Gentleman?

did not, one imagines, realize that Eve had been a Lady and Adam a Gentleman, until the unhappy pair interfered with the economic order of Paradise by foolishly eating of the forbidden fruit, acquiring the knowledge of good and evil, and thus introducing a moral element which compelled them to work in the sweat of their brow for a mere living. Having thus involved themselves in the problem of labour they set their feet, so to speak, on the first rung of the ladder of civilization; but not of culture. Indeed, when Eve before the Fall saw that the forbidden fruit "was pleasant to the eye" she gave posterity the first glimpse of culture, which is a quality of mind and not of action. That being the case, it follows that labour by itself can achieve nothing, nor can the mere freedom from the obligation to delve and spin—with all that these occupations have, in the progress of civilization, come to imply—mere leisure suffice. There is a vast distinction to be made between gentlemen of independent means, that is to say, persons who do not work, and persons of cultured leisure.

It is from this latter class that connoisseurs and collectors have sprung, and it is with two of these persons these articles are concerned.

Before taking up the thread of the story I will quote one passage from a letter written by a lad of seventeen in the 1780's, because it makes the distinction aforementioned abundantly clear.

"To receive visits," writes this youth from Switzerland, "and to return them, to be mighty civil, well bred, quiet, prettily dressed, and smart, is to be what your old Ladies call in England a charming Gentleman, and what those of the same stamp abroad know by the appellation

of *un homme comme il faut*. Such an Animal how often am I doomed to be! . . . To glory in Horses, to know how to knock up and how to cure them, to smell of the stable, swear, talk bawdy, eat roast beef, drink, speak bad French, go to Lyons and come back again with manly disorders are qualifications not despicable in the Eyes of the English here. Such an Animal I am determined not to be! Were I not to hear from you sometimes, to see a Genius or two sometimes, to go to Voltaire's sometimes and to the Mountains very often, I should die."

Here you have the cultured man of leisure in the making truly defined. His name was William Beckford, and it is with him and with his elder contemporary Sir George Beaumont that I am proposing to deal.

Though they were both aristocrats and men of culture, as well as connoisseurs and collectors, the social as well as temperamental differences between them are striking, and their stories gain in significance because they both belong to an order of society that has already almost completely disappeared, and seems doomed to extinction.

Beaumont and Beckford were both aristocrats—but with a difference. Sir George's ancestors could trace their pedigree back to Bohemond, Prince of Antioch, son of Robert Guiscard, a high descent which legitimately connects the house of Beaumont with the Royal Families of France and England. Amongst his collaterals were several poets, in particular Francis Beaumont, of Beaumont and Fletcher fame.

Beckford pretended to be descended "paternally or maternally from all the Barons of *Magna Charta*," and professed a hearty contempt for those who falsely claimed descent from distinguished lineage. What, however, seems indisputable in his case is only that his family descended from a Maidenhead tailor, whose son Peter went to Jamaica in the XVIIth century, where he and his descendants acquired vast wealth, including twenty-four plantations with twelve hundred slaves.

Beaumont, who had his weaknesses nevertheless, behaved all his life like an English gentleman; Beckford never seems to have been quite English and never quite a gentleman *comme il faut*.

Sir George Howland Beaumont, to give him his full names and title, was born on the 6th of November, 1753. His father died whilst he was yet a child, and left him to the care of his mother, "a lady of Taste and Talent" (Allan Cunningham).

William Beckford was born at the end of September, 1760; his father, too, died when he was a child, in 1770, and he was left in the care of a mother of whom we know that she preferred virtue and religion to any other accomplishments.

Sir George was educated in the orthodox fashion; that is to say, he went to Eton and Oxford. William Beck-

ford's mother "determined that the boy should not go through the rough discipline of a public school" (J. W. Oliver), and he was consequently educated by tutors.

Such striking differences in origin and breeding perhaps account for the fact that these two eminent persons, connoisseurs and collectors both, never met, never seem to have crossed each other's paths, though their lives ran parallel for sixty-four years—Beaumont died in 1827, Beckford in 1844.

So we may consider their biography separately, and begin with the elder.

SIR GEORGE BEAUMONT

Sir George's tall and well-shaped person, with his elegant hands and erect carriage, seemed to most of his contemporaries the incarnation of an arbiter, not of fashion, but of taste. His biographers dwell time and again on the probability that but for his wealth he might have excelled as a professional landscape painter.

"Nature had done much for him, but fortune rendered the gift unavailing. Cole Orton Hall and a good income hindered him from ranking with the Wilsons, the Turners and the Callcott's of his day; the duties of his station, the allurements of polished society—in short, the want of the armed hand of poverty to thrust him into the ranks of the studious and the toiling—hindered him from acquiring that practical skill of execution, without which imagination and taste are comparatively fruitless." (Allan Cunningham).

Sir George had all the temptations to divert a man of his station and cultivation from the practice to the patronage of the arts.

A friend of Reynolds, Gainsborough and West in his younger days, he aspired to become the friend, patron and adviser of artists, poets and others devoted to the furtherance of culture and taste. Amongst such friends of his were Constable, Haydon, Wilkie and Landseer, but most eminently the poet Wordsworth, who stayed with him at Cole Orton and sang the praises of the place Sir George had built on the old family estate.

In 1784 he had married Margaret Willis, a granddaughter of Lord Chief Justice Willis. With her he made the tour of Italy, which was *de rigueur* for all in his station of life, whether they were or were not interested in art, much as a trip to Europe was considered *de rigueur* for wealthy and even less wealthy American women. However, the tour of Italy decided Sir George to devote himself more seriously to art and, indeed, to take up painting. Lady Beaumont, who had similar tastes, encouraged her husband, and their marriage was, in fact, one of unbroken happiness till the end of his life.

Sir George was, above all, a sociable animal, happy in combining, as he did, the pursuit of culture in company of others with the practice of painting and with the practical furtherance of art for the benefit of society in general. Thus the outbreak of the French Revolution seems at first to have touched a sympathetic chord in him. He went to Paris—but the scenes of violence he witnessed there soon drove him home again. "Sir George loved liberty, but not such liberty as this. I have not heard," adds Cunningham inconsequently, "that he profited as a painter by his brief journey," though he knew David the painter, himself turned revolutionary, a fact which did not, however, prevent him

from becoming Court painter to Napoleon.

Sir George was by nature a conservative, inclined even in his judgment of art to exalt the past over the present.

We may now with profit study a few close-ups of Sir George, as recorded by contemporaries; they will serve us better than lengthy circumscription for which, in any case, there is here no space.

Here, first of all, is Wilkie's account of Cole Orton Hall, which he visited in Haydon's company in the summer of 1809. The Hall had then recently been built for Sir George by George Dance the younger, Professor of Architecture in the Royal Academy of which he was an original member.

"Dance, who designed it, has acquitted himself well," writes Wilkie. "We found it most spacious and magnificent. We entered first through a large portico into a lobby which leads into a splendid hall, lighted from the ceiling. Round the hall is a suite of rooms fitted up in the most elegant manner. The rooms above are chiefly bedrooms, while at the top of all is the painting room of Sir George himself. . . . The country around is picturesque and rather richly wooded, and as we have the advantage of seeing it from an eminence the distance softens it to the eye. . . ."

Now for a glimpse of Sir George and Lady Beaumont at their country home. The witness is no less a person than John Constable, who stayed at Cole Orton in November 1823.

" . . . Oh dear!" he writes to his wife. "Oh dear! This is a lovely place indeed, and I only want you with me to make my happiness complete. Such grounds, such trees, such distances, and all seems to be arranged to be seen from the various windows of the house. All looks like Fairyland."

Comparison with Fairyland, from such a realist as Constable, seems rather strange, but it was no doubt a legacy of the XVIIIth century, of which even Constable's realistic and naturalistic vision could not completely rid his mind.

In a letter to his friend Archdeacon Fisher, he gives a vivid picture of life at Cole Orton Hall.

"Your letter is delightful, and its coming here seems to help me in the estimation of Sir George and Lady Beaumont. Nothing can be more kind and in every possible way more obliging than they both are to me. I am left entirely to do as I like, with full range over the house, in which I may saturate myself with art; only on condition of letting them do as they like. . . . I draw in the evening, and Lady or Sir George Beaumont reads aloud. Sir George has known intimately many persons of talent of the last half century, and is full of anecdote. . . . The Bell is now going for church. Sir George and Lady Beaumont never miss, morning and evening every Sunday, and have family prayers. . . . In the breakfast-room hang four Claudes, a Cozens and a Swaneveldt; the sun glows on them as it sets. In the dark recesses of the gardens at the end of one of the walks is a cenotaph erected to the memory of Sir Joshua Reynolds and on it some beautiful lines by Wordsworth."

Constable painted a picture of this cenotaph, now in the National Gallery, in 1836; it was one of the last of his works.

Here are the last of the "beautiful lines" written at

TWO FAMOUS CONNOISSEURS AND COLLECTORS

Sir George's bidding:

"Hence on my patrimonial grounds have I
Raised this frail tribute to his memory.
From youth a zealous follower of the art
That he professed; attached to him in heart;
Admiring, loving, and with grief and pride
Feeling what England lost when Reynolds died."

It may be seen that the poet's lot is not a happy one even if he be laureate only to a Baronet, though Wordsworth owed much and happier inspiration to Cole Orton.

Constable, however, gives the following intimate picture of the Baronet's home life.

"Sir George rises at seven, walks in the garden before breakfast, and rides out about two, fair or foul. . . . We do not quit the breakfast table directly, but chat a little about the pictures in the room. We go to the painting room and Sir George most manfully sets to work, and I by his side." This "most manfully" is a delightful touch; in it speaks Constable's sense of superiority as an artist; as if he were commending the efforts of a little boy at a capstan. Constable then goes on: "At two the horses are brought to the door. . . . at dinner we do not sit long; Lady Beaumont reads the Newspaper (The Herald) to us, and then to the drawing-room to tea, and after that comes the great treat; I am furnished with some portfolios full of beautiful drawings or prints, and Sir George reads a play in a manner the most delightful. On Saturday evening it was 'As you like it' and I never heard the 'Seven Ages' so admirably read before. Last evening, Sunday, he read a sermon and a good deal of Wordsworth's 'Excursion.' . . ."

In point of fact, it seems that Beaumont might have rivalled Garrick had he chosen the stage as his career. "As You Like It" must have had a special fascination for him, since he made a scene from it the peg upon which to hang a landscape composition in 1819; the picture is now the property of the nation.

Finally, we have this characteristic note: "Sir George is never angry, or pettish, or peevish, and though he loves painting so much, it does not harass him." One almost hears Constable's subconscious mind commenting: It surprises me because people of Sir George's station and temperament usually are pettish, peevish and angry; whilst painting harasses me considerably.

Constable had reason enough to be harassed at least by his visually obtuse host, who held the opinion that a good picture, like a good fiddle, should be brown. Constable countered this view by laying a Cremona fiddle on the lawn before Sir George's eyes. He also tells how Sir George on one occasion placed a small landscape by Gaspar Poussin on his easel close to a picture he was painting, saying: "Now if I can match these tints I am sure to be right." "But suppose, Sir George," replied Constable, "Gaspar could rise from his grave, do you think he would know his own picture in its present state? Or if he did, would we not find it difficult to persuade him that somebody had not smeared tar or cart grease over its surface and then wiped it superficially off?" Another time Sir George asked his guest: "Do you not find it very difficult to determine where to place your *brown tree*?" Constable's reply was, "Not in the least, for I never put such a thing in a picture."

The truth is that Sir George Beaumont had the connoisseur's and collector's constitutional weakness:

namely, a predilection for the past and its irrelevant *patina* which makes them sceptic of the unsullied present. Through Reynolds he had acquired his love of Rembrandt, Rubens and the Italian masters; from Richard Wilson, who had given him lessons, a passionate love of Claude and the classical landscape. There is the touching story of the picture called, wrongly, "The Annunciation" (No. 61 in the National Gallery) which the old collector had presented with others of his to the Nation in 1826, but "unable to bear its loss begged it back for the rest of his life." It had been his constant travelling companion. That, too, is the sign, not a weakness but a strength, of the true connoisseur and collector.

It is, then, not as a creative artist that he shines, in spite of his limited but unquestionable imagination and taste, but as a collector and a public-spirited enthusiast for art and its cultural values that he deserves both remembrance and gratitude.

As soon as he learned to paint, we read, he began to form his collection, starting with the drawings of Wilson, Gilpin, Hearne, and Dance, and ending eventually with one Poussin, four Claudes, one Canaletto, one Rubens and two Rembrandts, not to mention his Wilsons and Reynolds. The *clou* of his collection, and perhaps its greatest *bargain*, was the bas-relief of the *Virgin, St. John and Infant Christ* by Michelangelo. It had cost him £1500, though Christies valued it for legacy duty at only £600. After his death it remained in Lady Beaumont's possession until she died in 1829, when it was presented in 1830 by the baronet's cousin and heir to the Royal Academy "in fulfilment of the intention of the late Sir George Beaumont and his lady."

Though the foundation of the National Gallery seems to owe its inception to a suggestion made by King George IV that the Angerstein Collection, which was at that time coming into the market, should be acquired by the nation as a nucleus, there is no doubt that Sir George Beaumont's untiring efforts in that direction eventually prompted Lord Liverpool's administration to provide the necessary funds. "During the years 1821, 1822 and 1823," said Lord Dover, speaking of his friend after his death, "he was constantly talking to me on the subject, and urging the various reasons which rendered such an institution desirable to this country. He frequently begged me to speak to the Prime Minister, Lord Liverpool, about it, and always assured me he would give his own pictures to the nation as soon as he saw a place allotted for their reception. (Whitley, "Art in England," 1821-1837).

Beaumont's desire was gratified in 1824 and his promise fulfilled in 1826 when he presented his pictures to the Gallery. Here, in his own words, are the motives that prompted him to this generosity. In a letter to John Taylor who had written some congratulatory "Lines to Sir George Beaumont on his splendid contribution of pictures to the National Gallery," he says: ". . . As to my gift of pictures, more credit is given to me by my friends than I have a right to claim. I have many years had this object in view, and only waited for the opportunity. For my own part I sincerely wish every genuine and pure picture by the classics of the art were destined to be placed in this asylum. For had not this institution taken place, I am satisfied that in less than another century not one of the works of the celebrated

(continued on page 75)

THE GAURONS—FATHER AND SON—SCULPTORS OF TOURNAI AND CHELSEA

BY W. H. TAPP, M.C.

WE have in the history of this family yet another proof of the very close connection which existed between the Chelsea and Tournai porcelain factories shortly after the middle of the XVIIIth century.

The father—Nicholas Joseph Gauron—was born in Paris in the year 1736, and came over to England before he had reached the age of fourteen, to be apprenticed to his uncle, Jacob Gauron, who was a registered silversmith and watchmaker in the City of London. (Newcomers or Aliens List, Vol. XII, La Patente.)

That he cannot have remained under his uncle's tuition for very long we know from De Chavagnac and De Grollier, who state in their "Histoire des Manufactures Françaises des Porcelaines," page 115, that on July 2, 1753, he was working at Mennecy as a sculptor.

We are fortunate in having evidence of his work at this early age in a clock preserved at the Louvre in Paris (Fig. I), which is decorated with floral attributes around the face and with the figure of a river god on the left side and of Diana on the right side of the platform or stand.

The River God has incised under the base the inscription GAURON—1754. Mr. King, of the British Museum, however, is inclined to attribute the modelling of this figure to a certain Simon Fournier, but he does not give any reasons for this attribution; the figure which we show is taken from the identical negative used by him to illustrate his article, "Some Vincennes Figures," which appeared in this magazine as long ago as March, 1926.

It is due to the author's courtesy that we are permitted to reproduce it here, and, as will be seen later, it offers a comparison with a "lustre" which the same Gauron modelled at Tournai some six years later.

Some may well ask why Jacob allowed his nephew to leave him before his "articles" had been completed, and one can surmise that he considered this newly discovered manufacture of porcelain, which was raising such

an immense interest in the middle classes, might well prove a much more lucrative profession in later life, particularly as he had already gained some valuable experience in modelling silver articles.

We do in fact find a number of well-known porcelain manufacturers who started their lives in a similar manner. Nicholas Sprimont, Charles Gouyn, James Banford, Charles Kandler, to mention only a few.

Now we know from the same authorities that this factory of Mennecy was situated in La Rue de Charonne and in the province of Filleroy et Bourg la Reine, and that Vincennes discovered the secret for making "bisket" figures in 1751.

I therefore discussed this matter with Mr. King, because both the figures on this clock are in white glazed porcelain, and it appeared very unlikely therefore that they could have been made, three years later, at this factory.

There is also much other new information which has come to light since 1926, and we are now in complete agreement both as to the modeller and the factory.

Two figures of Diana, similar to that of the clock at the Louvre, can be seen in the Fitzhenry and Dingwall bequests at the Victoria and Albert Museum, and there is also a figure of a recumbent cherub.

The outstanding feature of the first two is a small bow in the hair, which is curled over the shoulder, and this is unmistakably by the same hand as that of the modeller of the river god, that is to say, Gauron, the subject of this article. We know that he was in Tournai in 1758 from the registers of Tournai Cathedral, which records "12/xi/1758—Married Nicholas Joseph Gauron and Caroline Guery," and must therefore have left Mennecy the year previously, or earlier in 1758.

We know also from the same registers that his son Nicholas was born in the following year.

According to G. Dansaert's "Les Faiences de Bruxelles," Gauron stated that he was a sculptor at the Académie Royale de Paris, but

THE GAURONS—FATHER AND SON

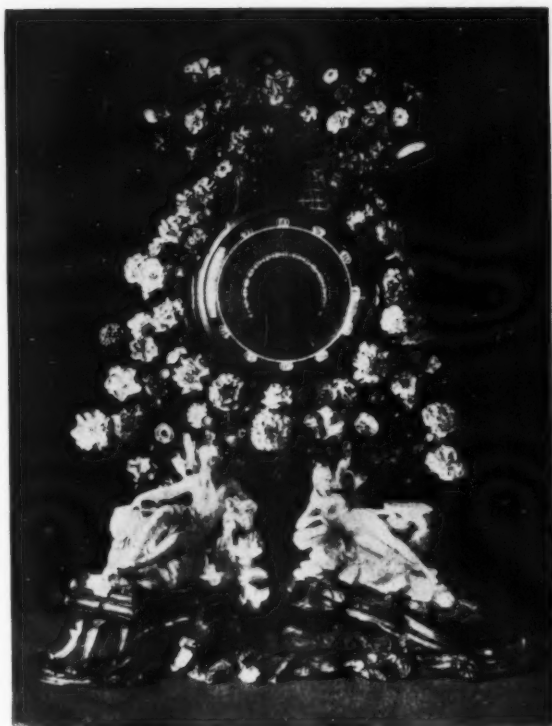


FIG. I. CLOCK with "GAURON 1754" incised under male figure



FIG. II. CHANDELIER attributed to GAURON, 1760



BIRDNESTERS and GARDENERS by N. J. GAURON
FIG. III. In Chelsea Derby porcelain, 1773
Private Collection, Brussels



FIG. IV. In Tournai porcelain, 1763
Brussels Museum



Above : TOURNAI PORCELAIN by N. J. GAURON, 1763
Brussels Museum

Fig. V. Left : Hercules and The Hydra

Fig. VI. Right : Minerva crowning Constancy

Below : Counterparts of Tournai pieces

Figs. VII and VIII. In Chelsea-Derby Porcelain, 1773
Victoria and Albert Museum

this appears to have been an honour to which he was not entitled, because there is no record at the Académie to show that he ever made any exhibits there. The date he gives, 1752, is also very early, as he would not then have been older than his seventeenth year, but it is

just possible that amongst the exhibits of Mennecy porcelain there may have been some model of his, and that as a consequence he assumed the title of sculptor to the Académie.

As will be seen later on, Gauron remained at Tournai until 1764, and during those years he produced a variety of beautiful models.

An examination of the modelling and arrangement of the chandelier (Fig. II) shows that there are six lights, with the branches of gilded bronze, foliage in a walnut green with very exquisite white porcelain camellias, of which some still show traces of colouring in a pinkish-rose tint, giving an overall breadth of some 2 ft. 6 in. and height of some 4 ft.

The whole composition and arrangement of the decoration is so similar to the Louvre clock that one must attribute both to the same craftsman and a date of *circa* 1760 for the Tournai production. (From the "Tournai Museum, Moriamé," 1910, p. 289, III, 501.)

We now find a very numerous class of white biscuit groups by the same hand, from which we have chosen three examples because it is possible to show practically exactly similar productions from Chelsea after Gauron's migration to the Duesbury factory about 1770. (Figs. III to VIII.)

The two illustrations from the Chelsea-Derby factory are of particular interest as the one bears the mark of the repairer, James Hill, and the other of George Holmes, and both the

mark of Boyer & Marchand, potters. Possibly, during the last year which this artist spent at Tournai, there was produced a magnificent group of eleven figures representing the "Apotheosis of Charles d'Oultremont, Archbishop of Liège."

(To be continued)

DUERER'S "MELENCOLIA" —A POINT OF VIEW

BY MARY PHILLIPS PERRY

MUCH has been written upon Albrecht Duerer's engraving "Melencolia," in praise of its marvelous composition, and in exposition of its significance. It has generally been regarded as an allegoric impersonation of more or less abstract qualities, leading to that state of sadness and depression of spirits to-day called "melancholy"; or as representing the "melancholic temperament." Neither of these interpretations accounts for the fact that both figures in the picture are winged. In mediæval art, among figures personifying qualities of character, not even the four Cardinal Virtues are given wings. Certain artists gave wings to Hope, but as a personal symbol for her alone, expressive of aspiration. That Duerer himself conformed, in this respect, to the general custom, is shown in his drawing of "The Emperor Maximilian on the Triumphal Car," in which the Virtues, *unwinged*, surround the Emperor, and a winged Victory. This being so, it is surely reasonable to deduce that he would personify the entirely earth-born Melencolia as a wingless being. Neither were the temperaments represented as winged; they were types of the various characters to be met in everyday life, and so, ordinary earthly people.

If the history of the word melencolia be examined, it is found to have been derived from the Greek μέλας, black, χολή, bile, and to signify the condition of having too much black bile, the prominent symptoms of this disease being "sullenness and propensity to causeless and violent anger." In the English language the word was used from the XIVth to the end of the XVIth centuries to signify "irascibility, ill-temper, sullenness," characteristics which might well be regarded as among the sins of humanity.

For the word *Melancholie* in the German language, the development of meaning is the same; and the Italian word *malinconia* follows a similar course.

Duerer lived at a time when graphic illustration, as a means of religious instruction, had lost comparatively little of its value as the outcome of the introduction of printing. The symbolism of the Middle Ages was still well understood, although new features were being introduced into it, as the result of changing culture.

The picture "Melencolia" was engraved in 1514. Duerer's mother died on May 17, 1514, after a year of severe ill-health. His mind would therefore, at that period, be much occupied with the thought of death, and the things beyond.

Taking into consideration the more sin-implying meaning of the word "Melencolia," the date at which the picture was drawn, and the personal circumstances of the artist at the time, then, viewed from a mediæval standpoint, the details fit together admirably as a judgment scene: not a "Last Judgment," but the "particular judgment" of the individual at death, to decide whether the place for the departed soul be Paradise or

Purgatory: the verdict in favour of Paradise has just been given.

In a prominent position in the engraving a "Tabula Jovis," an astrological feature, is represented. At the end of the XVth century, it was not shocking to the clerical mind to find astrological ideas introduced into religious art, and Duerer is known to have taken an interest in astrology. The "Tabula Jovis" is a square made up of sixteen separate numbers, of which each row of four consecutive, when added, give a total of 34. But it has been pointed out by the late Sir Lionel Cust that the two numbers forming the extremities of all the principal diagonal lines, when added together, make seventeen; the two central figures in the top line, added, give five; whilst the two central figures in the bottom line read 1514: the seventeenth day of the fifth month, 1514, the date of the death of Duerer's mother! Surely no mere coincidence, but a valuable clue to the meaning of the picture, leading to the conclusion that it was drawn as a son's tribute to the memory of a revered mother, who had been deeply religious during her life; the son being himself a man of strong religious conviction. The picture was planned in accordance with his mother's belief, and the symbolism to which she was accustomed, and which she would have taught him in his childhood, and it well established his own opinion of her character. The personal bearing did not mar the composition as a picture, as it was hidden to all but those intimate friends who would remember the date of the mother's death. Monetary considerations were a matter of importance to Duerer, and although wishing to devote a piece of work as a tribute to his mother's memory, the monetary side could not be overlooked, and the picture would be composed with a double purpose in view.

Considered as a judgment scene the smaller figure represents the soul that has "become as a little child," that it may enter into the Kingdom of Heaven. In face and attitude it expresses sorrow and regret. It appears to be writing in a book, presumably completing its "book of conscience." The wings indicate that it has not been found wanting at its "particular judgment."

The larger figure may be interpreted as S. Michael, who, in the Liturgy of the Church, is recognized as "Susceptor animarum," receiver of souls, and who was in charge of the scale in mediæval Last Judgment scenes.

S. Michael was represented in art, either in armour; or as a feathered being; or in flowing robes. As conductor of souls he often wore robes. S. Michael as head of the company of angels would be quite in place to typify the guardian angel of the individual soul, who had helped it to shape its earthly life. The evidence of the sphere and compass favours this view, the sphere being the type of perfection set before the soul, through the influence of its guardian angel. The bunch of keys hanging

from the belt is a fitting adjunct to S. Michael, seeing that one of his duties will be to present the keys at the Last Judgment. It is also in place as part of a woman's dress, and although the figure under discussion is of manly proportion (*vide* hands), the dress appears to be that of a woman. As guardian angel of a woman's soul, a woman's dress would be quite fitting, and even for S. Michael the idea might be based on the sexlessness of heavenly beings, as indicated in the Gospels.

Immediately over the head of the departed soul hangs the balance, its cords twisted, as though from recent use. The scale was the recognized instrument for the judgment of the soul in the mediæval representation of the scene of the Last Judgment, and in some representations the balance alone was used symbolically without details of the actual act of weighing, and similar symbolism is sometimes found when the judgment portrayed is the particular judgment of the individual at death.

The child angel is seated on what appears to be a millstone, the wear of the stone from grinding being carefully shown. In the context which is being described, it takes its place as the millstone that might have been "hanged about the neck" of the soul, but for the intervention and help of the Church, indicated by the bell. Whether the bell be regarded as a "passing bell," a sanctus bell, or merely a church bell, it signifies the influence of the Church. The tabernacle on the wall has generally been regarded as an hour-glass, but although, in shape, very like three hour-glasses in other pictures by Duerer, it is far more ornate in its detail; the central lines representing, if it be an hour-glass, the fall of the sand, are much harder, and more definite, suggesting the stem of a chalice with the veiled Pyx seen behind it. Taking into consideration the outlook of those who understood the personal significance of the picture, it looks as though Duerer were really saying, "but for the help of the Sacraments of the Church," but saying it in a way which should not be too obvious to those who might buy his engraving merely as a work of art.

The dog "faithful unto death" is quite in place beside the sphere as an ideal.

The figures are surrounded by a number of tools, hammer, plane, saw, nails, etc., which, together with a large block of partly hewn stone, and a ladder, are needed in the building craft. The tools lie about in confusion as they were left when the work was broken off. The analogy between the building of character, and the erection of a building, can be fully justified by well-known passages from the Bible.

Just behind the unfinished block is a dish of fruit, with leaves, and a beaker, a hint that not only the work of life, but also its pleasures, could be marred by sullenness and ill-temper.

In the background seen across a stretch of calm water is a peaceful landscape lighted up by a rising sun, and dominated by a rainbow, the symbol of hope; it is a scene entirely in accord with Biblical teaching, as a type of the peace and brightness of the future state for those whose earthly lives have proved worthy.

A howling devil bearing a scroll in its claws, inscribed "Melencolia-1," is hurrying off to try its temptation on a weaker character. The devil conforms entirely with the type used by Duerer in other pictures in which devils are depicted. In this case, a great concentration of rays from the sun appears to be sweeping the sky behind it,



DUERER'S "MELENCOLIA"

as though to make the "shadows" in the form of the devil and sin "flee away" before the Heavenly Light. Two meanings suggest themselves for the "1": either the one and only temptation to which the soul, which is being considered in this picture, was open; or, the first temptation to assail any soul from childhood onwards.

The sundial is quite fitting as showing the passing away of earthly time.

Duerer has succeeded in producing a marvellous impression of sorrow and regret, no doubt in complete harmony with his own feelings at the moment. Sadness is so poignantly expressed that it is recognized at once by all who see the picture, which certainly does express melancholy in its modern meaning. But, judged from its detail, and on the lines of mediæval thought, it seems more than doubtful whether melancholy was the subject which the artist set himself to portray. The question arises whether a man who, in 1522, represented the Cardinal Virtues as wingless beings, would have been likely to have given wings to such a quality as "melencolia" in 1514? It is easier to believe that he was satisfying his own desire to give a fitting tribute to an honoured parent, and in order to do that, as she would have liked, he had adopted a line of thought which would have been natural to her, and expressed it in his own more modern style. In this case the thought in his mind would be the "particular judgment" of a good woman.

Support for the data used above can be found in the following among many other works:

Sir James Murray: "The Oxford Dictionary."

Hans Schulz: "Deutsches Fremdwörterbuch."

John Davenport and Guilielmo Conelati: "A New Dictionary of Italian and English."

(continued on page 72)

SOME FAMOUS HERALDS

BY F. SYDNEY EDEN

AMONG the many eminent men who have filled the offices in the College of Arms of England, there are some who stand out prominently above their fellows. Without reference to living members of the College or to those who have passed away within, say, the last fifty years, many of whom have been conspicuous for their learning in Heraldry and Genealogy, I select William Camden, Sir William Dugdale, Sir Edward Bysshe, and Sir Thomas Wriothesley for special mention.

William Camden, son of Sampson Camden, Citizen of London and a member of the Painter Stainers Company, was born in the Old Bailey in 1555, and after education at Christ's Hospital, St. Paul's School, Magdalen College and Christ Church, Oxford, was appointed usher and, in 1593, headmaster of Westminster School. Prior to these appointments and after he left Oxford in 1571, he spent some twenty years in travelling over England collecting matters of historical and antiquarian interest, a practice which he continued during his vacation at Westminster. His journeys and his scholastic studies bore fruit in the publication of his great work "Britannia" in 1586, and of a Greek grammar eleven years later. In 1597 he became a member of the College of Arms with the rank of Clarenceux King-of-Arms, having been created, as a matter of form only, Richmond Herald immediately before. There is some obscurity about his creation as Clarenceux, for, although Lord Burleigh, who gave the greatest personal attention to the appointments in the College, had the highest opinion of Camden's qualifications, yet, after he became Clarenceux, his lordship is said to have been displeased that he obtained the office without depending upon his, Lord Burleigh's, sole interest. Further, Camden's appointment gave offence to Garter and Norroy Kings-of-Arms, probably because he had been appointed to an heraldic kingship without having substantially held inferior offices. However, these storms, and others raised by jealous colleagues in the College, passed away and

Camden remained Clarenceux until his death. Besides the "Britannia," and Greek grammar, he published other important works upon archæology, among them: "Ancient Chronicles" (1603), "Remains Concerning Britain" (1605), the sixth, and much enlarged, edition of his "Britannia" (1607), "Annals of the Reign of Elizabeth to 1589" (1615), and the "Epitaphs in Westminster Abbey" (1600). Not the least of his works was his foundation of a chair of history in Oxford University in 1622. With regard to his office as a King-of-Arms, it is curious that, although he was diligent in causing to be made heraldic visitations of the southern half of England, his province, he never visited in person, but always by deputies—a perfectly correct procedure, but unusual when carried to the length of total exclusion of personal visitation. There are about twenty-two known visitations made under Camden's authority, some in the College of Arms and others in College Libraries and in private hands. Besides these official records, he left large collections of pedigrees and heraldic matter in general, some of which are at the College. Long before his death, Camden had won the friendship and respect of all his colleagues, except his implacable enemy, Ralph Brooke, York Herald, who had attacked him for alleged errors in the "Britannia," and when he was buried, with great pomp, in Westminster Abbey in 1623, the whole College (except Brooke) attended the solemnity. He died at his house at Chislehurst, still standing as a memorial of him. Camden's arms were—or a fess between six crosslets sable—(Camden) impaled with the official arms of Clarenceux King-of-Arms—argent a cross gules on a chief gules a leopard or—ensigned by the crown of a King-of-Arms—a gold circlet, inscribed MISERERE MEI DEUS SECUNDUM MAGNAM MISERICORDIAM TUAM, with nine oak leaves springing therefrom.

Sir William Dugdale came of a family long settled in Warwickshire and which maintains its position there to-day. Son of John Dugdale of Shustoke, he was born in 1605 and lived long and usefully for eighty-one years. Edu-

cated first by the curate of Nether Whitacre and afterwards at the Free School at Coventry, he married, early in life, Margery, daughter of John Huntbache of Seawall in Staffordshire, and, having bought the Manor of Blythe in the parish of Shustoke, he settled there. He early developed a love for the study of antiquities, probably by the example and encouragement of Sir Symon Archer of Tamworth, a country gentleman of antiquarian tastes, who had already, when he employed Dugdale to make collections for the history of Warwickshire, himself done much in that way. In 1638 Dugdale began his career as an official herald, owing his start to Sir Symon, by whom he was introduced to that great antiquary Sir Henry Spelman, who, in his turn, recommended him to the Earl Marshal and, also, to Sir Christopher Hatton, a relative to the Elizabethan courtier of the same name. Promotion for Dugdale followed: in 1638 he was created Blanch-Lion Pursuivant Extraordinary and, in the following year, he became Rouge-croix Pursuivant, an appointment which gave him a lodging in the College of Arms, a salary of £20 a year and various fees and perquisites of office, and, also, what was of greater importance to him than these, abundant opportunities of pursuing his favourite studies. A year afterwards he was given an exceptional and congenial job, for Sir Christopher Hatton, anticipating the direful effects of the Civil War then beginning, commissioned Dugdale, in company with an Arms painter, to copy inscriptions and drawings of monuments, arms and stained glass in St. Paul's Cathedral, Westminster Abbey and other cathedrals and churches, among them Peterborough, Ely, Norwich, Lincoln, Newark, Beverley, Southwell, Hull, York, Selby, Chester, Lichfield, Tamworth and Warwick. The notes and drawings which resulted from this commission were deposited with Sir Christopher Hatton, and Dugdale was called, by royal command, to the duties of a herald in war-time. By direction of the Earl of Northampton, Lord Lieutenant of Warwickshire, who was raising the forces of that county on behalf of the King, he summoned, in due form—arrayed in his tabard of arms with trumpets sounding before him—the castles of Banbury and Warwick, which were garrisoned for the Parliament, to surrender. Banbury complied, but, Sir George Peto refusing to give up Warwick, he, with

his adherents, were proclaimed traitors at the castle gate by Dugdale. This was early in August 1642, and on the twentieth of the same month he was deputed to demand the surrender of the walled city of Coventry, a Parliamentary stronghold. The summons being in vain, the King commanded Dugdale, trusting, no doubt, to his intimate local knowledge, to withdraw the garrison with its munitions from Kenilworth Castle, then in danger from its disaffected surroundings. This mission was



ARMS OF SIR WILLIAM DUGDALE AS GARTER KING-OF-ARMS

completely successful, being carried out in one day, in spite of attacks from Coventry. Thenceforward he continued in his heraldic duties in attendance on the King at Oxford, being created Chester Herald in 1644. When Oxford was surrendered to the Parliament in 1646, Dugdale being included in the Articles of Capitulation, he was enabled to compound for his estates which had been sequestered by Parliament, and having done so, he retired into Warwickshire, where he remained until the restoration of Charles II in 1660, except

for a short three months' visit to Paris in 1648, a happy occasion, for, while there, he acquired a collection of manuscripts relating to the Alien Priorities—cells in England of ancient foreign abbeys which had been suppressed in the XVth century. These manuscripts were of much use to him in the writing of his great work "*Monasticon Anglicanum*." At the Restoration Dugdale was appointed Norroy King-of-Arms and in 1677 he was created Garter King-of-Arms, thus acquiring the highest office open to a herald, and was knighted on that occasion. He died in February 1685-6, and lies buried under an altar tomb on the north side of the chancel of Shustoke Church; the arms on the tomb are—argent a cross moline gules in dexter chief a torteau (Dugdale) impaling gules a fess between three dogs' heads erased argent (Huntbache) for his wife.

Sir William Dugdale was not only a learned antiquary and painstaking herald, but, also, an historical writer to whom we are indebted for a very great part of our knowledge of the monastic system and of ecclesiastical affairs in general in England prior to the upheaval in matters of religion in the XVIth century. His most important work, "*Monasticon Anglicanum*," was published, the first volume in 1655, the second in 1661, and the third in 1673, his "*Antiquities of Warwickshire*" was printed in 1656, his "*Hystory of Imbanking and Drayning of Divers Fenns and Marshes*" in 1662 and "*Origines Juridicales*" in 1666. His "*Baronage of England*," 1675-6, though a most valuable book of reference, is not free from errors.

Sir Edward Bysshe, son of Edward Bysshe, of Lincoln's Inn, barrister, was born at his father's house, Smallfield Place, Burstow, Surrey, about 1610. Though he was called to the Bar at Lincoln's Inn in 1633, there does not appear to be any evidence of his having actually practised as a barrister. He was Member of Parliament for Bletchingley in 1640, and, on the breaking out of the Civil War, he sided with the Parliament. His tastes being more to the study of heraldry and genealogy, in which subjects even his critics allow him pre-eminence, than to that of the law, it is not surprising that his political influence was sufficient to secure him, in 1646, by gift of Parliament, the office of Garter King-of-Arms, he having been appointed Clarenceux earlier. Thus, he held the two kingships together until the Restoration, when he lost Garter's place, to

which Sir Edward Walker had been appointed during the interregnum, but kept the office of Clarenceux, a new Patent for which was granted to him at that time; also, he was knighted and, again, became Member of Parliament for Bletchingley.

His rivalry with Sir Edward Walker with regard to the office of Garter seems to have been the cause of a bitter quarrel between them relative to Bysshe's claims in the matters of genealogy and heraldry for his family. Walker alleged that the records in support of these claims were forged, a charge which Bysshe offered to submit to a competent court: it is not known, however, whether such a trial was held, but it would seem probable that Walker declined the offer. The interesting part about this quarrel is that we may see in Colchester Castle Museum, in the form of several heraldic panels in stained glass, tangible evidence on the subject. These panels are some of the many set up by Sir Edward Bysshe in the windows of Smallfield Place illustrative of his descent from the de Clares and other important families and were given to the Museum by a discerning antiquary who had picked them up in a plumber's shop in Colchester.

Sir Edward Bysshe was diligent in making heraldic visitations and published several learned works on heraldry. He has retained, in spite of adverse criticism, originating largely in political predilections, a high reputation as a genealogist and a herald; he died in 1679.

The arms of Bysshe are—or a chevron between three roses gules.

Sir Thomas Wriothesley or, more correctly, Writh or Wrythe, was the second of his name in the College. Son of John Wrythe (Falcon herald in the reigns of Henry VI and Edward IV, Norroy in 1477 and Garter in 1479), he was created Wallingford Pursuivant in 1489 and became Garter in 1504 in succession to his father, who died in that year. Thomas Wriothesley has a double reputation—as a great collector of heraldic books and manuscripts, which, by his will, after a life interest, passed to the College of Arms and is believed to have been the foundation of the valuable library belonging to the College to-day, and, secondly, as a picturesque figure proclaiming jousts, carrying Garters to foreign princes, and making treaties with them, all in the most stately and sumptuous manner, seeming to exceed in splendour the doings of others of his degree. Perhaps his presence with Henry VIII at the Field of the Cloth of Gold in 1520 may have something to do with this idea. Then, again, he inherited some of the glamour attaching to his father, who was head of the College when it was incorporated in 1483 and whose arms, with difference of charges and colour, were adopted by the College, out of compliment to him, as its own. Further, perhaps, one may look upon the distinguished career of Garter Thomas's nephew, Thomas Wriothesley, Earl of Southampton, K.G., and Lord Chancellor, as reflecting an extra degree of appreciation upon Garter himself. It is interesting to note that knighthood was conferred upon him by Ferdinand, King of the Romans, afterwards Emperor, when he took over to him the Order of the Garter, and that to the honour was added a cup worth £22, in money of those days, and 100 Rhenish guilders: Garter Thomas died in 1534. The arms of Wriothesley or Wrythe are—azure, a cross or between four falcons argent—a coat first assumed by Sir John, the falcons being allusive to his office as Falcon herald.

THE SAVILL PORTRAITS OF SAMUEL PEPYS

BY DONALD DALE

THE personal appearance of Samuel Pepys must be a matter of considerable interest to all those who have any interest in the man himself. Fortunately he had an abnormal fondness for being painted, so much so that the diversity of his portraits is perhaps a little bewildering when one first tries to see the same man in them all. When I first placed all the photographs I could get of his numerous likenesses in a row, I could hardly accept the fact that several of them were of Pepys. Prolonged comparative study has reconciled me to some of those that I doubted at first, but there are some that I still feel must be rejected. There is no writer yet who seems to have considered any of these portraits or other representations of Pepys adequately, so on this occasion I propose to say something of the portraits of Pepys by Savill the "Paynter".

The Savill painting of Pepys is known to many Pepysians from the engraving of it by T. Bragg, which forms the frontispiece to Lord Braybrooke's first edition of the "Diary," published in 1825. A heliotype of this engraving may be seen opposite page 196 of "The History of the Honourable Artillery Company", published in 1878 by Messrs R. Bentley & Son, and written by Captain G. A. Raikes. "Pictures" of Bragg's work of art appeared in the *Schoolmistress* and the *Yorkshire Post* at the time of the Tercentenary of Pepys' birth, February 23, 1933. Colour prints of the original picture were published by the late Lt.-Col. Pepys Cockerell some years ago, and these, in reproductions of the original frame, are to be seen in the Pepysian Library at Magdalene College, Cambridge, and in divers other places. My framed copy, included in the well-known Chappell Collection of Pepysiana, formerly belonged to that hard-working Pepysian scholar, Mr. Walter H. Whitear, F.R.Hist.S., whose valuable work entitled "More Pepysiana" appeared in 1927. Mr. F. McD. C. Turner—the Pepys Librarian, stated that 12 copies were so framed and that there are a number of other unframed (or indifferently framed) copies in existence. I have found dozens of unframed copies in the West End of London, and they are also to be had at several shops in Cambridge.

It has been suggested that the paper under Pepys' hand in this picture is a copy of his great song "Beauty Retire," but this painting is believed to be the Savill which was executed in 1661, and "Beauty Retire" was not composed until the end of 1665.

It has also been suggested that it is the Savill "in little". A picture "in little" according to the Oxford English Dictionary is a miniature. It is not a phrase of Pepys' own invention, but dates back to 1597. I do not think that a picture which is 11 inches by 9 inches can possibly be so described. Moreover, there is another picture in existence which has a stronger claim to be regarded as the Savill "in little," and that limning is 6 inches by 4 inches.

The larger painting has been attributed both to Sir Godfrey Kneller and to the unknown artist Savill, whose work it surely is. Why it should be thought to be the work of Kneller I have never been able to discover, but the latter attribution is due to the picture having been identified as the one painted between November 27, 1661, and January 6, 1662. This was very fully discussed by the late Sir Lionel Cust in his paper read before the Samuel Pepys Club on April 28, 1913. He did not think it to be the Savill portrait of the "Diary," but considered that it belonged to a later period, his reasons being:

"The face is that of an older man than in the portraits by Hayls and Lely; the costume with the heavy wig and loosely knotted cravat is of the Kneller period. The instrument on the table is not a lute, but an unmistakable guitar. The globe and the view of the sea through the window all suggest a date subsequent to the appointment of Mr. Pepys as Secretary for the Affairs of the Navy in 1673." The description "Secretary for the Affairs of the Navy" was evidently from Dr. Wheatley, and it might well be noted that "Secretary to the Admiralty Commission" would have been a more accurate description, since Pepys left the Navy Office altogether in 1673 and went to the Admiralty. The Navy Office was in Seething Lane, hard by St. Olave's Church, and not far from the Tower of London; but the Admiralty was in Whitehall. Sir Lionel Cust went on to say that "The whole style of the portrait is better suited to this date, when, as has been said before, the influence of Netscher was strong in England."

This sounds overwhelming but much argument can be indulged in against the views expressed. The face, for instance, is not that of an older man. The portrait by Savill was painted at the age of 29. Kneller did not come to this country until 1674, so that the youngest age at which Pepys could have been painted would be 41. As to the costume, this is so dark and indistinct that it is out of the question that it can decide either way. The loosely knotted cravat is all that Pepys could have worn prior to October 19, 1662, when he wore his first lace band. He wore a loosely knotted cravat for the Hayls portrait in 1666 and all his accepted portraits of the Kneller period represent him wearing lace.

As to the lute-guitar difficulty, did Pepys and his contemporaries always call their numerous stringed instruments by their correct names, and were their names for these instruments the same as ours? There was little in the way of what modern people would consider a really adequate dictionary in Pepys' day, so that words may often have developed a local, or even family, meaning. To urge against this that Pepys was too good a musician to make such a mistake is rather a weak argument. Pepys had not had what could be called a musical education, and although he was doubtless extremely fond of music, I do not think his knowledge of it was pro-

THE SAVILL PORTRAITS OF SAMUEL PEPYS

found. If he composed a song, he had to get someone else to harmonize it. It would not be surprising if it was established that Pepys did call the instrument on the table a lute, especially as he made the following contemptuous remarks about a guitar:

"1661 July 27 To Westminster, where at Mr. Montagu's chamber I heard a Frenchman play, a friend of Monsieur Eschar's, upon the guitar, most extreme well, though at the best methinks it is but a bawble.

"1667 Aug 5 I there spied Signor Francisco tuning his gittar, and Monsieur de Puy with him, who did make him play to me, which he did most admirably—So well as I was mightily troubled that all that pains should have been taken upon so bad an instrument."

the guitar, the former with a rounded back, the latter with a flat back. Both are derived from the East. According to this division, the beautiful instrument called Queen Elizabeth's Lute must resign the name of Lute and be considered a Guitar." If it was necessary to correct confusion between lutes and guitars in 1888, what shall be said about 1661? It may also be added that the outline of the two instruments in question varied with the date and the country of origin, and it is not a bit unlikely that a XVIIth century English lute may have had an outline similar to that of a modern Spanish guitar.

I see no more reason to associate the globe and the sea with the Secretaryship to the Admiralty Commission than



ABOVE JOHN HAYLS. Holding his song, "Beauty Retire." 1666
National Portrait Gallery

JOHN CLOSTERMAN. circa 1682
National Portrait Gallery

SIR GODFREY KNELLER. 1689
National Maritime Museum

BELOW SAVILL. 1661
In private ownership

BY AN UNKNOWN ARTIST. 1687
The Admiralty

SIR PETER LE LY or HUYSMANS. circa 1670
Magdalene College, Cambridge

If Pepys felt like that about what he called a guitar, he would not choose to be painted with one, especially as we have no mention of his playing the instrument himself.

In his "Musical Instruments," Mr. A. J. Hipkins begins his remarks on Queen Elizabeth's Lute as follows: "Stringed instruments with a finger-board, touched with the fingers or a plectrum, may be divided, as stated in the Introduction, into two principal types: the lute and

with the Clerkship of the Acts. So far, Sir Lionel Cust's objections have been disposed of, but there remains the one difficulty of the wig, which cannot so easily be explained away. Pepys first wore a wig on November 3, 1663. How could he be painted in one in 1661? One suggestion might be attempted and that is to say that it is not a wig but his own hair, which does not seem convincing, though William Hewer is undoubtedly wearing his own hair in the Kneller portrait, now alongside

the Kneller Pepys in the National Maritime Museum at Greenwich. Another explanation is that Pepys rather admired wigs at the time of the portrait but yet could not bring himself to take the step of having his precious hair cut off. It was done with some reluctance two years later:

"1663 November 3 Without more ado I went up, and there he cut off my haire, which went a little to my heart at present to part with it."

It is therefore quite possible that in 1661, wishing to be in the fashion, but not wishing to lose his hair, he had himself painted wearing a wig over his hair (possibly at the suggestion of Savill, as Sir Geoffrey Callender, the Director of the National Maritime Museum, puts forward), in the same way that, following a vogue, some of our statues represent modern kings and statesmen, in togae.

After careful consideration of all that has been written, I am convinced that this picture is almost certainly the one by Savill—not "in little"—for which Pepys sat during November and December 1661.

The original Savill "in little," which was finished according to the "Diary" on May 3, 1662, is still in the possession of a member of the Pepys Cockerell family. A writer in the *Illustrated London News* of June 20, 1931, stated that this portrait was in the possession of Magdalene College, Cambridge; he seems to have mistaken the reproduction of the Savill, referred to above, that stands in the Pepysian Library at Magdalene for the original Savill "in little."

This small portrait has not previously received much attention from writers, but in an article by M. Jourdain entitled "The Pepys Cockerell Collection of Relics of Samuel Pepys," published in *Country Life* of June 4, 1927, it is written: "... and a little later he [Pepys] sat to the same artist [Savill] for 'his picture in little,' for which he paid three pounds. This is, probably, the small portrait in copper attributed to Kneller, but clearly dated before Kneller's arrival in England in 1674. Here Pepys wears a flowing curled wig that lies low upon his forehead (as in his portrait by Hayls in the National Portrait Gallery), giving his face a heavy and unenlightened look. The frame, which is gilt, is bordered with scrolling acanthus, enclosing in the pendant a medallion with the Admiralty anchor."

The portrait also appears as the frontispiece to the first volume of Dr. Tanner's "Private Correspondence of Samuel Pepys," published in 1926, where it is described as "by Sir Godfrey Kneller," for reasons which I have never been able to appreciate.

The picture actually would seem to represent a man of about the same age as that in the portrait mentioned above, which is believed to be the Savill. Pepys wears the same sort of loosely knotted cravat, and we see in this likeness the picture "in little" by Savill, mentioned in the "Diary" as having been painted in 1661-1662. As stated above, a picture "in little" is a miniature. This painting, which is 6 inches by 4 inches, has a strong claim to be regarded as the Savill "in little," if the picture of Pepys with the large globe, which is 11 inches by 9 inches, be regarded as the Savill: for the Savill "in little" was painted very soon after the Savill, and the face, age, dress and style all seem to correspond.

GOLD SNUFF-BOXES OF THE XVIIth CENTURY

(continued from page 53)

market at rare intervals. It is by no means unlikely that many exist whose owners are not aware of their great interest and considerable value. Small *objets d'art* of this character which have been the property of a single family during many years have a way of being not lost, but put aside, and, owing to their size, are sometimes disregarded. I should like to think that this brief account may bring some of these to light.

CHINESE CERAMIC ART

(continued from page 57)

and even monkeys are occasionally seen, but the animal class is an unimportant one and the purpose of such models merely decorative. Quite otherwise was the impulse of the modeller of the best Buddhistic, Taoist and other legendary figures. Many of these became stereotyped in course of time and, like anything else which suffers constant repetition, much of the "life" went out of the later models. But the individually fashioned, as distinct from the moulded, figures of the goddess of mercy, *Kuan-Yin*; the powerful—almost violent—representations of *Kuan-ti*, the god of war; the placid dignity seen in the features of *Chên-wu*, the arbiter of destiny; the infectious gaiety of *Pu-tai*, the god of happiness, and the faithful portrayal of the Taoist fairies with their several attributes—all these show that, to the Chinese potter, form is not a mere abstraction but is a means whereby he can give tangible expression to lofty ideas as well as to reverence for the deities in which he is taught to believe and, not least, to his humour.

DUERER'S MELENCOLIA—BIBLIOGRAPHY

(continued from page 66)

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BOOK REVIEWS

FRANÇOIS MANSART

FRANÇOIS MANSART, and the origins of French classical architecture. By Anthony Blunt. The Warburg Institute. 15s. net.

There is very little information available about the life of François Mansart, the great French architect, who stands apart from, and above, his contemporaries in the splendid simplicity of his statement, and who was described by Blondel (during the early classical revival) as "*le dieu de l'architecture*." His position as an artist among architects is analogous to that of Inigo Jones in England, who was also a man of distinct and curious personality and fastidious taste, but Mr. Blunt prefers to draw a comparison between Mansart and a contemporary French dramatist and a painter, Corneille and Poussin. With Poussin, indeed, the parallel is close, and in Poussin's last manner, in his later years in Rome, it is not fanciful to see a parallel with Mansart's last experiments in architectural design.

It is the purpose of Mr. Blunt's scholarly analysis to show that underneath the apparent classicism of Mansart's architecture there are "surprising elements of romanticism, combined with a sophistication and a deliberate but veiled ingenuity." So far as is known he never visited Italy, and his entire life was spent in Paris or in the provinces near Paris. Mr. Blunt, in studying the general lines of Mansart's development, has limited himself to the accepted canon of his works and has not discussed problematical buildings, such as the châteaux at Cany and Bercy. The third chapter contains an analysis of two of Mansart's outstanding works which survive in some completeness, Balleroy near Bayeux, and Maisons (Maisons-Laffitte). At Balleroy, Mansart's quality begins to show itself in the reticence of the treatment and in the fine proportions of the façade, in which many details derive from an earlier French tradition. Of the vast schemes for the rebuilding of Blois, only a small fragment (built between 1635 and 1638) was carried out; and of its great staircase Sir Reginald Blomfield wrote: "it would hardly be too much to say that it alone would justify his reputation as the greatest domestic architect of the world." Maisons, built between 1642 and 1650, gives a more complete picture of Mansart's art than any other of his works, and it has the additional advantage that some part of the interior decoration survives. The front, made up of a series of complex elements, makes a return to the older and obstinate French tradition. There is an impressive unity and serenity; and as Mr. Blunt writes, it is as if Mansart "had treated the free-standing block of the chateau as a sculptor would treat a block of marble, carving it with a chisel."

From the evidence of Mansart's dealings with his patrons, it is clear that he was temperamental, and that he insisted on reserving the right to alter and recast any scheme at any stage, even if it involved pulling down what had been already built. Perrault writes that often "*il a fait refaire deux ou trois fois les mêmes morceaux pour n'avoir pu en demeurer à quelque chose de beau, lors que quelque chose de plus beau se présentait à son imagination*." It was characteristic of the fineness of his taste that he preserved the door and bays on either side of the front

of the XVIth century Hôtel Carnavalet in his *remaniement* of the street front (a feature which surprised his contemporaries), on account of his admiration for the sculptures by Jean Goujon which they contain.

Mansart was "more admired than imitated" after his death, and he did not come into his own until the beginnings of the classical revival, when Blondel sums up the admiration of his generation for this great master of the XVIIth century.

J.

ENGLISH TOPOGRAPHY

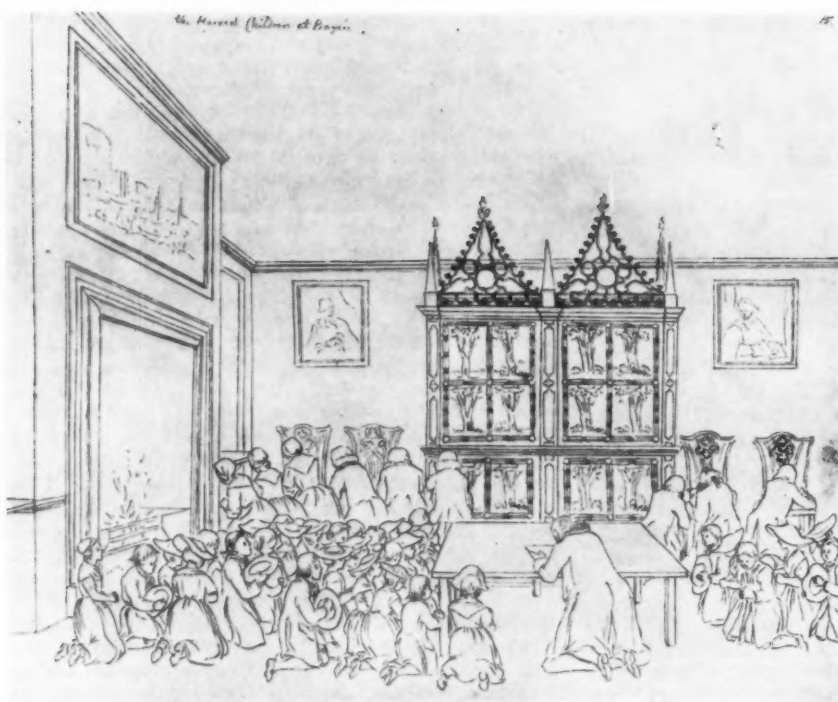
SAMUEL HIERONYMOUS GRIMM. By ROTH A MARY CLAY, with a foreword by H. E. MONSIEUR CHARLES RUDOLPH PARAVICINI. Faber & Faber. 25s. net.

Samuel Hieronymous Grimm, who holds his own modest rank among the minor artists of the late Georgian period, was described by White of Selborne as "a most elegant colourist," and "elegance" is the most convenient descriptive term for the work in oil and aquarelle, and in pen-and-ink, of this sedate topographical artist, who during his long residence in England became the friend of Gilbert White, of the antiquaries William Burrell and Richard Gough, and of that collector of the "curious," Dr. Richard Kaye, Grimm's "worthy friends and employers," as he terms them in his will. Grimm, who was born in Switzerland in 1733, became English by adoption; he arrived here in February, 1768, and remained here until his death in 1794. From the hospitable houses of his employers, it was Grimm's habit to make drawings of everything curious. Dr. Kaye alone possessed in 1779 1,200 of his drawings, of which the lion's share was bequeathed to the British Museum. Richard Gough borrowed Grimm's drawings to illustrate his great "*Sepulchral Monuments*," and deplores a dearth of accurate draughtsmen in the provinces: "had a Vertue, a Grimm, a Carter or a Basire assisted (he writes) the monuments of distant cathedrals might have been rendered as familiar as those of Westminster Abbey."

Grimm was a man of engaging disposition, and his visits to his patrons were as much appreciated as his charming and "correct" delineations of buildings and landscapes. A correspondent contrasts the behaviour of other guests, in one instance, with "the elegant attendance of Mr. Grimm"—the inevitable term "elegance" still pursuing his modest figure. Owing, doubtless to the taste of his patrons, Grimm's employment consisted largely of topography, and in recording antiquities and old customs, and thus his work is invaluable as record of the face of England towards the end of the XVIIIth century. There are entertaining sketches of wakes, and fairs, and election scenes; and a lively study of Derbyshire lads leaping over the flames "for luck" on Midsummer Eve; also a sketch (not reproduced in this study) of "the posset" drinking in — Hall, of bathers immersed in the King's Bath at Bath, wearing prodigious hats. Grimm was also employed as a copyist of old pictures, and in one instance his copy of a picture at Cowdray ("The Coronation Procession of Edward VI") has survived its ancient and curious original. His drawing

(continued on page 75)

BOOK REVIEWS



HARVEST
CHILDREN
AT
PRAYERS

SAMUEL HIERONYMOUS GRIMM
Examples of his Work (see Critique)

WATERCOLOUR
(unsigned)
OF
SALISBURY
CATHEDRAL



CAUSERIE

THE FRONT COVER

Illustrated on the cover is a delightful portrait, by the Rev. M. W. Peters, R.A., from the collection of an nobleman, which has come on the market for the first time. For over a century it has hung in the company of a number of well-known pictures, including a celebrated Gainsborough, and is a most welcome addition to the rather meagre number of pictures of children upon the market. The handling seems to suggest it was painted towards the end of his career, during his sojourn in Kent, where the artist died in 1814, at Brasted Place. The colour is charming, and the rendering shows rare insight and feeling.

This is probably one of the subjects of children the artist painted with such taste and elegance for the pleasure it gave him. It thus possesses much charm that is often missing in a commissioned portrait, where the artist in many cases is only striving to please his clients. Therefore the names of the children are unknown to the family of the late owner, whose ancestor, no doubt, acquired it for its intrinsic beauty.

The picture is now on exhibition at the gallery of Frost & Reed, Ltd., 26c King Street, St. James's, S.W.1.

Giovanni Martinello's "Judith," illustrated in the August issue of APOLLO, on loan from the Art Institute of Chicago to the Italian Baroque Exhibition held at the California Palace of the Legion of Honour, has now been made over as a gift to the Chicago Art Institute by the owners, Mr. and Mrs. Charles H. Worcester, of Chicago. Dr. Trivas referred to it as "influenced by Strozzi and reminding one, for instance, of Strozzi's 'Woman with a 'Cello' at Dresden." Mr. Frederick A. Sweet, in his review of the picture, mentions the considerable similarity to Martinello's older contemporary Francesco Furini, a pupil of Matteo Roselli, whose style was under the influence of Michaelangelo, and goes on to say that Roselli being responsible for the training of mid-XVIIth century painters of Florence, Martinello may have also been associated with him.

From March 19 the Leicester Galleries will have an Exhibition of Paintings by Ivon Hitchens and Royal Air Force Portraits by Sir William Rothenstein.

The Sea War Library Service, whose offices are at Selwyn House, Endersleigh St., London, W.C.1, in their year's report to December 31 last, show that they distributed 201,570 books and magazines to 7,000 ships of the Merchant Navy in the chief ports of the world, and appeal for contributions in cash and kind to further their work.

Those who are contemplating the dispersal of their magazines and books will serve a good purpose by sending a package of them to the Service at their offices. Parcels weighing up to 15 lb. can be sent for 1s. 1d., and heavy packages may be put into sacks which will be provided by the Sea War Service on request, and will be collected by the railways or carriers serving London.

TWO FAMOUS CONNOISSEURS

(continued from page 61)

masters would have remained in an unimpaired state—and then what must have been the fate of the art? . . . " (Whitley, *loc. cit.*)

Poor Sir George would have been shocked had he known his painter friend John Constable's answer to such a question.

"Should there be a National Gallery (which is talked of)," wrote Constable to his friend Archdeacon Fisher in 1822, "there will be an end of the art in poor old England, and she will become in all that relates to painting as much a nonentity as any other country that has one. The reason is plain: the manufacturers of pictures are then made the criterions of perfection, instead of nature."

Sir George Beaumont was neither a great artist nor a sound critic of contemporary art. His opinion of Turner is, alone, sufficient to prove this. Here is one example of it. On one occasion he told Farrington, the diarist, in 1812, that "Turner had done more harm in misleading taste than any other artist . . . much harm had been done by endeavouring to make painting in oil appear like water colours, by which, in attempting to give lightness and clearness, the force of oil painting has been lost. Thomas Phillips thinks Turner the greatest landscape painter that ever lived. . . . I think differently and shall never scruple to express my opinion, because I think it proper so to do when bad taste is prevailing."

It is clear that Sir George regarded himself as the arbiter of taste. Unfortunately, a taste acquired by feeding exclusively on traditional *cuisine* spoils the palate for the relish of new flavours or new ways of dishing up the old. Sir George, who tried to breed artists through the influence of the British Institution and its exhibitions which were largely under his control, exercised, if any, only a harmful influence on art.

Nevertheless it was precisely this enthusiasm of his for the classics of art, and his public-spirited generosity, which helped to secure for our country an *asylum*, to use his word, of which we have every reason to be proud. It has proved itself as a source of pleasure and edification to thousands upon thousands not only of our compatriots but of foreigners, who, many of them, have thought it worth their while to make the pilgrimage to the National Gallery to see his Rubens landscape, and to the Royal Academy to see his Michelangelo.

It is on such grounds that he deserves to be remembered with gratitude by all lovers of art the world over.

BOOK REVIEWS

(continued from page 73)

of a rare memorial brass of a forester at Annesley Church records this interesting object, now missing. Miss Clay has recorded with great industry the salient features of Grimm's life, and given a *catalogue raisonné* of his work. She has wisely illustrated his unfamiliar work; and of the well-known illustrations of Sussex (1780-1791) only three are included. One of the Selborne intimate circle expressed himself as impatient to see Selborne "with the decorations of Mr. Grimm"; and readers of this work to-day may have a similar pleasing anticipation of following into thirty-five English counties the light footsteps of Grimm through those generously illustrated pages.

M. J.

SALE NOTES

ON March 23, Messrs. KNIGHT, FRANK AND RUTLEY will be disposing of the contents of the late Mrs. Mond's residence, 22 Hyde Park Square. The sale will include some rather interesting items: Queen Anne tables, Louis XV *escritoire*, French and English bracket clocks, and some pictures by Monamy, Bellevois, Kneller and Sims.

On March 27 CHRISTIE'S are selling a very important collection of pictures which includes works by Corot, Maris, Cuyyp, Belotto,



ROSES

By H. FANTIN-LATOUR

To be sold at Christie's on March 27th

Greuze, Bonington, Mrs. Siddons by Gainsborough, and a very interesting number by E. Boudin.

The contents of Canon Ffrome Court, Herefordshire, the residence of the late Mrs. S. M. Hopton, are being sold on April 14 and following days by RUSSELL, BALDWIN, BRIGHT, LTD., of Leominster. It includes some fine furniture of the XVIIIth century, pictures by English and Dutch masters of the XVIth and XVIIth centuries, and some really good antique silver and English and Chinese ceramics.

February 2nd. Works of art. PUTTICK & SIMPSON: Set of six steel knives and six two-pronged forks, the handles carved in ivory with figures of the Apostles, Flemish XVIIth century, £18; Worcester Warwick vase wine cooler, 8½ inches, £10; Chippendale arm chair, £19; Hepplewhite dining table, £20.

February 4. Furniture, etc., ROBINSON AND FOSTER, Ltd.: Queen Anne walnut bureau, £31; Queen Anne walnut bureau bookcase with cupboard over on bracket feet, 3 feet wide, a fine piece, fetched £136; George II cake basket, £42; pair candelabra, Adam design, £39, and a William IV tea service, 3 pieces, £32.

February 5. Pictures and drawings, ROBINSON AND FOSTER, Ltd.: portrait of man in brown, Italian school, £36, and a picture by J. J. Tissot on panel, £52.

February 6. Porcelain and furniture, SOTHEY'S: three pieces of Siamese sculpture, particularly interesting at the moment; a Khmer head of Buddha, circa 1200, £40; bronze head of the same, 1300, £70; and a Khmer-Tai bronze head, 1300-1350, £60; old oak table, £44; George I mahogany writing chair,

£45; pair of Louis XVI encoignures by Jean Holthausen, stamped M.E., £58.

February 5 and 6. Furniture and objects of art, CHRISTIE'S: pair mahogany Chippendale stools, very nice, £126; six mahogany arm-chairs, £105; pair Queen Anne giltwood side tables, £55; oak table, Jacobean design, £47; Chinese pottery figure of prancing horse, £73; Chinese carving, man and ox, £58; Chinese figure of goddess, £63; an alabaster relief of the Adoration of the Magi, English Nottingham School, XIVth century, £120; carved oak group of the Virgin and Child and Angels, XVth century, £136; a Della Robbia relief of the Virgin and Child, by Giovanni, formerly in the monastic church in Castellina, £420, and then some fine Waterford chandeliers, four going for £105, £110, £84 and £47, respectively; Queen Anne small walnut chest, £105, and twenty-six walnut chairs, £252.

February 11. Fine jewels, CHRISTIE'S: various properties, and part sold for the Red Cross and St. John Fund, realized £37,682.

February 11. Furniture, ROBINSON AND FOSTER: painted French suite of furniture, settee and six chairs, £40; oak refectory table, £28; Queen Anne walnut cabinet, £38.

February 12. Furniture and porcelain, CHRISTIE'S: pair small saucer dishes, Ming, period Wan Li, £40; oviform jar and cover, same period, £58; famille rose saucer, oviform jar and four bowls, £178; gourd-shaped bottle, Ming period of Wan Li, £47; old English clock by Asseir, London, £152; Bristol tea service, Dresden mark, £73; Chippendale mahogany commode, 5 feet wide, £110; Chippendale settee, £84; suite Adam furniture, and a Georgian suite, illustrated in *Country Life*, 1912, £84 and £110, respectively; four Georgian oval mirrors, £79; suite gilt furniture, Louis XV design, settee and four fauteuils, £89.



HUNTER WITH GAME By JACOB JORDAENS, 1593-1678

To be sold at Canon Ffrome Court on April 14th
by Russell, Baldwin, Bright, Ltd.

February 18. Furniture and antiques generally, ROBINSON AND FOSTER: pair Adam two light candelabra, £40; Old English dessert service, £42; George III tea service, three pieces by Burwash and Sibley, £35; set of six George IV salt cellars, J. Collins, 1825, £30.

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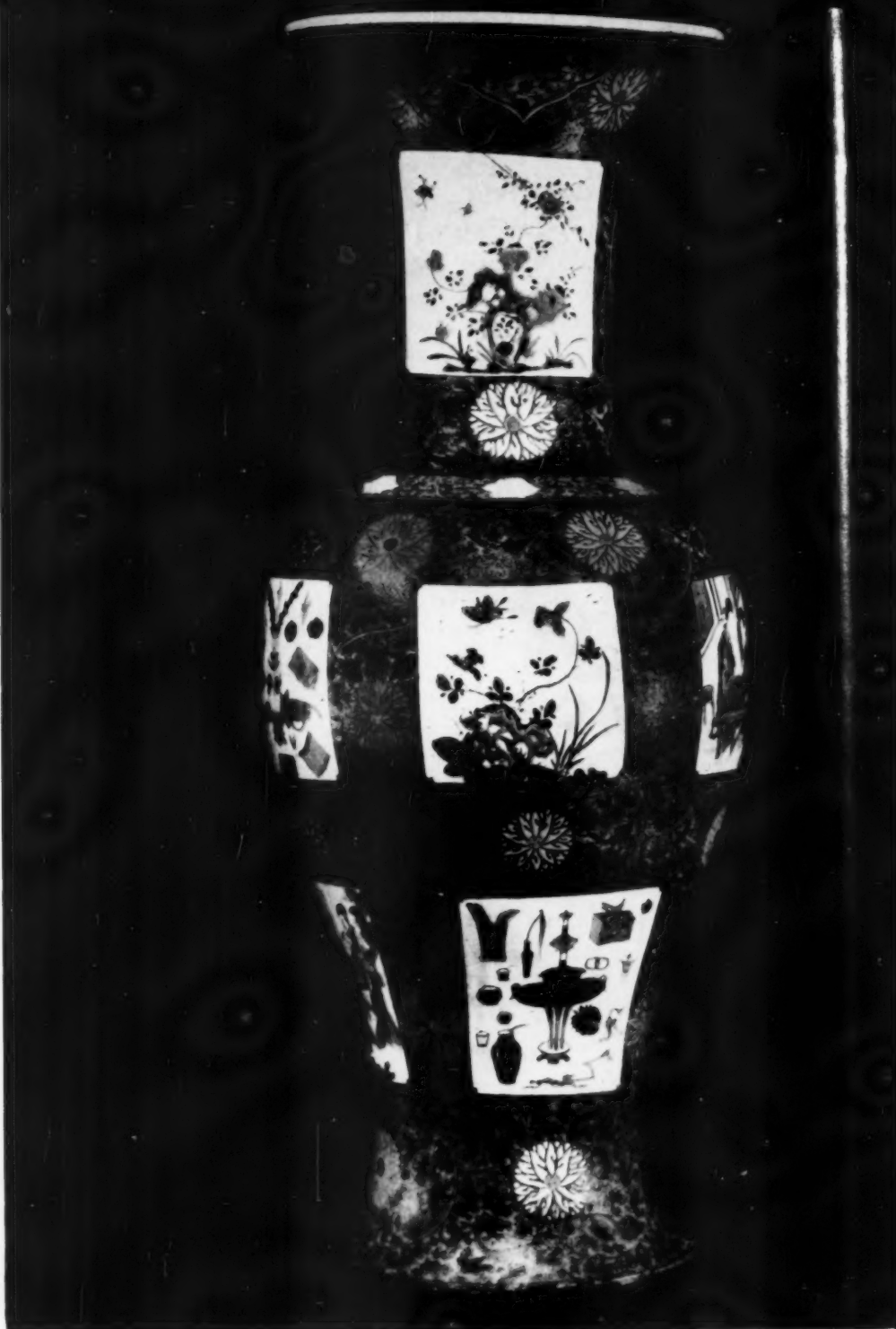


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